THE
CHICAGO
PUBLIC

Complete

ELEMENTARY INSTRUCTOR

in

GRAFONI

A New Phonography
A World-Shorthand

Founded Upon the Only Correct Phonetic Analysis of the English Language and Designed to Universally Supersede the Present Longhand and Roman Alphabet

BY

Iven Hitlofi

HITLOFI GRAFIST COMPANY
New York, N. Y.
1913

UNIVERSITY OF KANSAS LIBRARIES

Copyright, 1906, by Iven Hitlofi.

Copyright, 1907, by Iven Hitlofi.

Copyright, 1910, by Iven Hitlofi.

Copyright, 1913, by Iven Hitlofi.

Registered at Stationers' Hall, London, England.

All rights reserved.

I. Hitlofi

N. Y. 7.18.13

5E C.L.Chi.

INDEX

Title Page 1
Copyright Notice 2
Index 3
Index (Continued) 4
Preface 5
Introduction 9
Explanation of Technical Terms 21
Grafoni Alfabet 22

FIRST LESSON

Alfabet, Words 23
Sounds, Letters, Vowels 24
Vowels, Semi-vowels 25
Consonants 26
Structure of Alfabet 27

SECOND LESSON

Memorize the Alfabet 28
Memorize the Alfabet (Continued) 29
Name the Letters 30
Name the Letters (Continued) 31

THIRD LESSON

Description of Letters, Vowels 32
Description of Semi-vowels 33
Description of Consonants 34
Description of Consonants (Continued) 35

FOURTH LESSON

Practice Writing 36
Penmanship 37
Rules for Writing 38
Rules for Writing (Continued) 39

32 1068
Withdrawn from Crerar Library
c 653.4 R300

FIFTH LESSON

Vowel Combinations 40
Diphthongs and Triphthongs 41
Representation of Y and W 41
Representation of Vowel Combinations 42
Explanation of Vowel Combinations 42
Vowel Combinations 43

SIXTH LESSON

Consonantal Combinations, Non-retracing Rules. 44
Non-retracing Rules (Continued), Exceptions .. 45
Explanation of Exceptions 46
Compound Consonants 46
Consonantal Combinations 47

SEVENTH LESSON

Common Words 48
Common Words (Continued) 49
Common Words (Continued) 50
Common Words (Continued) 51

EIGHTH LESSON

Common Syllables 52
Common Syllables (Continued) 53
Common Syllables (Continued) 54
Common Syllables (Continued) 55

NINTH LESSON

Equivalent Roman Letters, Vowel Equivalents .. 56
Vowel Equivalents, Consonant Equivalents 57

TENTH LESSON

Phonetic Laws 58
Phonetic Laws (Continued), Interphones 59

ELEVENTH LESSON

General Principles, Pronunciation, Punctuation .. 60
Accent, A, The, To, Reading, Exercises 61

TWELFTH LESSON

Grafoni Type 62
Grafoni Type (Continued) 63
Script Specimen, Type Specimen 64

PREFACE

The word "Grafoni" is derived from the Greek roots, *grapho* (write) and *phone* (sound), and it means "Write Sound.

The basic principle of Grafoni is writing by sound. In Grafoni the written word is a perfect picture of the spoken word.

Grafoni is designed to teach the science of English speech-sounds to all who speak the language; to teach children to read and pronounce correctly by rendering written and spoken words in Grafoni; to record and present the standard pronunciation of English words in text-books and dictionaries, and ultimately to supersede the present cumbrous longhand in all its spheres of utility.

The present, illogical, misleading orthography of the English Language is an impediment to progress and a burden upon our race. English spelling is a bewildering chaos of irregularities. Silent letters abound, and sign and sound do not correspond. Written words do not indicate their pronunciation—they contradict speech, stifle reason and waste our time in mastering their arbitrary spelling and writing their superfluous letters. These evils call urgently for a remedy and that remedy consists and consists only in the adoption of a new and purely phonetic alphabet.

History proves that the English speaking world will not tolerate any improvement on the Roman alphabet or any modification of the established orthography. Any successful attempt at reform must be radical.

The union, in Grafoni, of the advantages of phonetic writing with the absolute legibility of longhand and the brevity and rapidity of shorthand, is surely a winning combination.

People who are acquainted with stenography and who do not understand the principles and requirements of a universal shorthand adapted to printing as well as to writing, are apt to regard Grafoni as comparatively long and slow. Grafoni is not as brief and rapid as stenography because every sound in every word is recorded and the letters all begin and end at the line of writing. It is the manner in which the letters connect that makes the writing longer than stenography—every letter MUST begin and end at the line. Twenty-two of the Grafoni letters are absolutely simple elements of form. Loops and hooks are employed as elementary characters in nearly all systems of stenography. It is utterly impossible to devise any briefer or more facile letters beginning and ending at the line of writing, than those in the Grafoni Alfabet!

Grafoni is designed for complete and perfect writing at all times, and when written in full from the alphabet, accurately recording every sound in every word, can be written as fast as any system of stenography complying with the same conditions!

There are several potent reasons why no system of stenography or reporting shorthand can ever hope to be generally used or universally adopted. In the first place, the letters of a system of stenography do not and cannot be made to begin and end at the line of writing or connect at the same level, being thus not adapted for use as movable printing types, which is an absolutely essential requisite of a shorthand intended for general use. All the letters of a system of stenography do not occupy a certain space along the line of writing—they do not possess sufficient body and breadth. The outlines for some words run a considerable distance above or below the line of writing, and even if types were devised for the letters, the printed forms of the words could never be made to look anything like the written forms. All systems of stenography are constructed on the wrong basis for full representation of the English Language—consonants are given the preference in the choice of characters (because most vowels are omitted) in all systems of reporting shorthand, whereas, in a universal shorthand, the reverse must be the case because vowels constitute nearly half of the language and combine so often and in such numbers that none but the briefest, most lineal and facile forms can be successfully used to represent them. A universal shorthand must be a perfect system of writing, accurately recording every sound in every word at all times and being absolutely complete and legible. All systems of stenography are and must remain imperfect systems of writing, because

the number of sounds in words is so great that no matter how brief the characters used to represent them may be, it is a scientific impossibility to write more than one hundred words a minute accurately and completely recording every sound in every word.

No system of writing can be made perfectly and permanently legible unless every sound in every word is accurately recorded!

The sole and only use of any system of stenography is to record rapid speech, to be transcribed into longhand or typewriting. Stenography is of no use to any one except expert stenographers and professional reporters.

Any system of stenography is cumbered with certain technicalities such as contractions, word-signs, prefix and affix forms, rules for omission of sounds, phrases, etc., which render it too difficult and complicated for popular use. The very fact that certain sounds are omitted in writing all systems of stenography, is sufficient to condemn them as imperfect and illegible.

If Grafoni were universally adopted and written, there would be little or no need for a system of stenography, because everybody would be able to write at a speed of nearly one hundred words per minute, and that would be fast enough.

The Grafoni outlines do not run away from the line of writing—every letter begins or ends at the line. There are a large number of words which, when written in full in any system of stenography, end anywhere between the clouds and the bottom of the sea!

No system of shorthand can hope to be permanently preserved or universally used unless it is adapted to movable printing types. A great deal of time and study was required to construct and perfect the Grafoni Types which are presented to the world in this edition. The Grafoni type-letters, like the Roman letters, are dependent wholly upon form for legibility. The type-letters are very simple and distinct, and subject to variation producing different styles like the Roman letters. They can be cast in any standard size from 6-point up. Only seventeen Grafoni Types are required to print the whole English Language. The Grafoni type-letters are the standard letters—the script-letters are the type-letters adjusted to easy and rapid handwriting.

It is commonly conceded that much of the writing and reporting of the future will be done by machinery. Grafoni is perfectly adapted to all typewriting and typesetting machines. The Grafoni Types, with slight modification, can be put on

any typewriter. With Grafoni, the keyboard is much simplified and no shift-key is required on a typewriter. With a proper set of matrices, Grafoni Type may be set on any linotype or monotype machine. Also, Grafoni is adapted to take the place of a code on speech-reporting machines.

Since the publication of the first edition of Grafoni in 1907, the author has compiled a complete dictionary of the English Language with the words alphabetized according to the Grafoni Alfabet. The first word in the Grafoni Dictionary begins with **i** as in lid, and the words are arranged alphabetically in the order of the letters presented in the standard Grafoni Alfabet. The Grafoni Dictionary was revised and enlarged in 1912 and now contains about 55,000 English words with their correct pronunciation recorded in Grafoni. The Grafoni Dictionary, when published, will establish a permanent phonetic form for every useful, living word in the English Language.

The "Non-Retracing Rules" were not presented in the first and second editions of Grafoni because at that time they had not been thoroughly tested. The "Non-Retracing Rules," as presented in this edition, are wholly reliable.

The alfabet and principles of Grafoni are so simple that they may be mastered in a few hours and very little study and practice will enable anyone to write Grafoni more rapidly than longhand, while continued practice will develop a regular speed of from sixty to one hundred words a minute.

Grafoni is the simplest of all shorthand systems. All the instruction necessary to write Grafoni may be summed up in one sentence—"Memorize the Alfabet and write the sounds of words by joining the letters in natural order."

The author has yet to receive the first adverse criticism of Grafoni. Many kind words and encouraging letters of approval have been received from eminent educators and reporters, and the author is confident that when thoroughly examined and tested, Grafoni will fulfill all the claims made for it and merit the general adoption for which it is intended.

NEW YORK, 1913. *Iven Hitlofi.*

Introduction to Grafoni

Grafoni is a shorthand adapted to general use—a radically original system of phonetic writing, three times as brief and rapid as the present cumbersome longhand.

Grafoni is *not* a system of stenography—no arbitrary abbreviations are employed—no sounds are omitted. Every word is written out in full—every sound is accurately recorded in Grafoni and the writing is complete and permanently legible.

Grafoni serves every purpose of a system of writing and, being a brief, rapid and perfectly legible shorthand, is designed to take the place of slow and laborious longhand as the standard medium of record and communication.

THE PERFECT ALFABET

The efficacy of Grafoni lies *wholly* in the Alfabet—the Hitlofi Grafoni Alfabet meets every theoretical and practical requirement of an ideal shorthand alphabet.

There are just as many letters in the Hitlofi Grafoni Alfabet as there are sounds in the English Language.

Every letter represents one English sound.

No letter is used to represent more than one sound.

No sound is represented by more than one letter.

Every letter *begins and ends at the line of writing*—an indispensable requisite of a shorthand intended for general use.

The letters are the briefest and simplest that can possibly be devised for a system of shorthand in which every letter begins and ends at the line of writing.

Every letter is easily joined to every other letter.

No disjoined letters, dots or dashes are used.

The consonant letters have a natural, uniform slant.

There are no thick or shaded letters in the Alfabet.

The letters are especially designed for use as printing-types.

The script and type forms of the letters are the same.

The briefest and most frequent sounds are represented by the shortest and most facile letters.

The most frequent combinations of sounds are represented by the briefest and easiest combinations of letters.

Similar sounds are represented by similar letters and similar series of sounds are represented by similar series of letters. Sounds within a determined degree of likeness are represented by letters within a determined degree of likeness, while sounds beyond a certain degree of likeness are represented by distinct and different letters.

The Grafoni Alfabet, as adapted to the English Language, is ideally, absolutely perfect! If the English Language had been constructed purposely to be recorded by the Grafoni Alfabet, it would not have been more suitably represented.

SCIENTIFIC STRUCTURE OF ALFABET

There is nothing lacking, nothing superfluous in the Grafoni Alfabet—every letter has its proper place and purpose.

There is a strong scientific reason for the form, length, position and value of every letter in the Grafoni Alfabet. The Grafoni letters were allotted according to the laws of analogy and so as to form distinct and facile combinations.

The letters of the Grafoni Alfabet are arranged in the order of the frequency and according to the relationship of the sounds which they represent. The vowels are first, the semi-vowels second and the consonants last.

VOWELS

Pure vowels form the body of English speech. About forty per cent. of the sounds of English words are pure vowels. As vowels form the body of speech, so they form the body of writing, being represented, in Grafoni, by horizontal letters which flow straight forward along the line of writing.

There are nine pure vowels in the English Language and they are closely related in groups of three.

The vocal organs assume three regular perpendicular and three regular horizontal vowel-producing positions. These positions combine, making nine distinct vowel-producing positions altogether. Each position produces a different typical vowel-sound. The three perpendicular positions are called the "high," "mid," and "low" positions. The three horizontal positions are called the "front," "center," and "back" positions. The vowel-producing positions are modified by the size of the mouth-opening. The degree of mouth-opening is denoted by the words "close," "medium," "wide," according as the vocal cavity is small, moderate or large.

The vowel *i* in l*i*d is produced by the high-front-close position; *e* in l*e*d by the high-center-medium position; *a* in l*a*d by the high-back-wide position; *oo* in l*oo*k by the mid-front-close position; *u* in l*u*ck by the mid-center-medium position; *o* in l*o*ck by the mid-back-wide position; *oo* in l*oo*n by the low-front-close position; *o* in l*o*ne by the low-center-medium position and *aw* in l*aw*n by the low-back-wide position.

The cavity of the mouth and the nine vowel-producing positions may be represented by an oval figure, thus

REPRESENTATION OF VOWELS

The form and place of each group of vowel-letters in the Alfabet, indicates the shape and position of the tongue, the most active and important organ of speech, when uttering the vowels.

When uttering the first group of vowels, represented by upward curves, the tongue is curved upward in the top of the mouth.

When uttering the second group of vowels, represented by straight lines, the tongue is flat in the centre of the mouth.

When uttering the third group of vowels, represented by downward curves, the tongue is curved downward in the bottom of the mouth.

The length of the vowel-letters indicates the length of time, the amount of effort and the size of mouth-opening required to utter the vowels.

The first vowel of each group, represented by a short letter, is a short sound, very easily uttered, with a small opening of the mouth.

The second vowel of each group, represented by a medium length letter, is a medium length sound, quite easily uttered, with a medium opening of the mouth.

The third vowel of each group, represented by a long letter, is a long sound, uttered by a great effort of the speech-organs, with a large opening of the mouth.

VOWEL-LETTERS

Letters which are written horizontally forward from left to right are conducive to great speed. The vowel-letters in Grafoni are connective strokes, as it were, between the consonant-letters, and they are written quickly with little effort. Besides, the horizontal vowel-letters give a body to the writing and make Grafoni easy to read.

One of the strongest proofs of the perfection of the Grafoni Alfabet is the fact that the vowels of the second group, which are represented by straight lines, are never combined in speech. In all the words of the

English Language, there is not one combination of two or more vowels of this group. It is very difficult to join two horizontal straight lines so that one can be distinguished from another, but curves are very easily and distinctly joined to one another and to all other letters. The vowels of the first and third groups, represented by curves, form very frequent combinations with one another and with the vowels of the second group. The combinations formed by the vowels of the first group correspond conversely to the combinations formed by the third group. The sound *u* in *luck* is the purest and most easily uttered vowel in the language and it forms the centre of the vowel scale of the Grafoni Alfabet.

SEMI-VOWELS

The five semi-vowels, R, L, M, N, NG, constitute about twenty-five per cent. of the sounds of English speech and are represented by loops and circles which combine fluently with all other letters.

The lingual semi-vowel loops indicate the tongue pointed upward and forward when uttering R and L. The L-loop being longer and higher than the R-loop, indicates the tongue raised higher and pressed more firmly against the palate when uttering L than when uttering R.

The small M-circle indicates the complete closure of the lips when uttering M.

The short N-loop indicates the small mouth opening and mid-closure required when uttering N.

The long NG-loop indicates the large mouth opening and back-closure required when uttering NG.

CONSONANTS

Consonants form the joints and limbs of speech—they are mere breaks in the flow of the voice and are represented by little points and hooks inserted in the forward flowing vowel outline.

The sixteen consonants in the English Language constitute about thirty-five per cent. of the sounds of English speech and are closely related in pairs of two and groups of four.

The form and position of each pair and group of consonant-letters in the Alfabet, indicates the form and position of the speech-organs when articulating the consonants.

The consonants of the first group, represented by right curves, are produced at the back of the mouth, between the tongue and palate.

The consonants of the second group, represented by straight lines, are produced at the teeth.

The consonants of the third group, represented by left curves, are produced at the lips.

The consonants of the fourth group, represented by hooks, are produced by the tongue at the front of the mouth.

The consonants represented by the upper pair of letters in each group, are produced higher up in the mouth than the consonants represented by the lower pair of letters in each group.

The length of the consonant-letters indicates the length of time, the amount of effort and the volume of tone required to produce the consonants.

The short consonant-letters indicate that the consonants which they represent, are quickly and easily articulated without tone.

The long consonant-letters indicate that the consonants which they represent are somewhat slow and difficult to articulate and are accompanied by a certain volume of tone.

The sixteen consonants are thus divided into two great classes called surds and sonants. Surds are pure noises. Sonants are noises combined with tone. Surds are represented by short letters and sonants by long letters.

ENGLISH PHONOLOGY

The English Language, considered phonetically, is a fully developed language. The eight great primary phones, which exist in all languages, have been evolved in the English Language during the past ages into the eight complete groups of closely related sounds exhibited in the forms of the letters as presented in the Grafoni Alfabet. The three primary pure vowel-sounds have been developed into three groups of three vowels each. The one primary semi-vowel has been developed into five. The four primary consonants have been developed into four groups of four consonants each.

CORRECT PHONETIC ANALYSIS

The Hitlofi Grafoni Alfabet is founded upon the first correct phonetic analysis of the English Language that has ever been presented to the world.

Before the advent of Grafoni, the exact number and nature of the elements of English speech was never correctly ascertained.

The author of Grafoni has discovered that:

There are exactly thirty, indivisible, elementary speech-sounds in the English Language;

There are only nine pure vowel-sounds in the English Language;

The sound of *ee* in m*ee*t is a dipthong composed of *i* in l*i*d gliding into *y;*

The sound of *a* in m*a*te is a dipthong composed of *e* in l*e*d gliding into *y;*

The sound of *a* in *a*rt is precisely the same as the sound of *o* in l*o*ck;

The sound of *a* in *a*sk is precisely the same as the sound of *a* in l*a*d;

The sound of *a* in c*a*re and *ai* in *ai*r is precisely the same as the sound of *e* in l*e*d;

The letters *a, e, i, o, u, y,* as pronounced in the words "cell*a*r, h*e*r, s*i*r, col*o*r, f*u*r, m*y*rrh," and in thousands of other unaccented syllables before "*r*,"

represent the typical vowel-sound of *oo* as in l*oo*k;

The vowel-sound of *oo* as in l*oo*k is also the correct sound to be given to almost any vowel-letter in unaccented syllables at the end of words before the semi-vowels "*l, m, n.*"

The discovery that the typical elementary vowel-sound of *oo* in l*oo*k is given to nearly all Roman vowel-letters in unaccented syllables before the semi-vowels R, L, M, N, solves one of the most perplexing problems of English pronunciation. This fact seems to have eluded all philologists and lexicographers in the past. The short vowel-sound of *oo* in l*oo*k is about the easiest of all vowel-sounds to utter, and is one of the most frequent sounds in the English Language. It is so brief and indistinct in many words and syllables that it becomes a mere vocal murmur or voice-glide between consonants. It is always recorded in Grafoni.

Y AND W

The phonetic laws governing the occurrence of Y and W in combination with other vowel-sounds are presented for the first time in the Fifth Lesson. The true sound of Y is heard only before and after the short vowel *i* in l*i*d, as in the word "ye." The true sound of W is heard only before and after the short vowel *oo* in l*oo*n, as in the word "woo." When combined with other vowels, Y and W lose most of their consonantal character and become almost pure vowels. A faint sound of W often occurs after the vowels *oo* in l*oo*n and *o* in l*o*ne at the end of syllables, but it is so indistinct and unessential that it is not always recorded in Grafoni.

The method of representing the vanish-vowels Y and W, in Grafoni, is very simple and scientific. Y and W are only variations of the vowels *i* in l*i*d and *oo* in l*oo*n, respectively, and they should be, and are, represented by slight modifications of the letters representing these two vowels. The little joined dot at the

end of the Y and W curves is turned with a circle motion. The joined dot may also be attached to the end of any of the nine vowel-letters to indicate a shortened form of a standard vowel-sound.

HITLOFI PHONETIC THEORY

The Hitlofi phonetic theory of nine vowels and thirty sounds is the source and foundation of Hitlofi shorthand. Hitlofi Grafoni and Stenography could never have existed under the old erroneous phonetic theory.

It is absolutely impossible for anyone to ascertain the exact number and nature of the elementary speech-sounds in the English Language from any existing dictionary or text-book. The authors and editors of all present dictionaries and text-books were ignorant of the truth regarding English phonetics, and they could not impart the knowledge which they did not possess.

FALSE PHONETICS

All systems of stenography and diacritical markings are founded upon an erroneous analysis of English speech. They falsely assert that there are from twelve to sixteen vowels, twenty-four consonants and altogether at least forty sounds in the English Language; that indefinable and unappreciable differences exist between sounds which are one and the same, and they represent compound sounds by simple signs and use the same sign to represent different sounds.

THE DEFECTIVE ROMAN ALPHABET

The Roman alphabet is utterly incapable of recording the sounds of English words. There are not as many letters in the Roman alphabet as there are sounds in the English Language. The letters have no definite phonetic value. Only twenty-two of the twenty-six letters in the alphabet are useful—C and Q are duplicates of K, and J and X represent compound sounds. Every Roman letter is used to represent

many different sounds and every English sound is represented by many different letters and combinations of letters. Roman letters are only crude modifications of ancient hieroglyphs—they exist in four forms as small letters and capitals in script and type—they are long and complex and slow and difficult to write.

In order to read and write the Roman letters, one must learn over one hundred different letter-forms and as many more confusing combinations.

CHAOTIC ENGLISH SPELLING

The irregular, confusing, unphonetic spelling of the English Language is the natural product of a defective alphabet. The elimination of a few silent letters by spelling reformers will never remove the absurdities of English spelling. The only way to eradicate an evil is to strike at its root—adopt a radically original, scientifically constructed, purely phonetic alphabet and a simple, regular, rational orthography will be the inevitable result.

THE IDEAL PHONETIC ALFABET

That ideal alphabet—the Hitlofi Grafoni Alfabet —already exists, and by means of it, English words can be written in one-third of the time, with one-third of the effort and in one-half of the space required by the present cumbrous longhand.

The Hitlofi Grafoni Alfabet is the only alphabet in the world which is capable of accurately recording the sounds of the English words. The Hitlofi Grafoni Alfabet is ideally perfect—it cannot be improved—it will never be changed.

GRAFONI VERSUS LONGHAND

The great defect of the present longhand is the superabundance of surplus marks and lines that really mean nothing. All the longhand letters are composed of from three to seven lines, exist in several forms and have no certain phonetic value.

In Grafoni, the bad features of longhand have been eliminated, but the good features have been retained. The free, uniform, running slope of longhand is the outgrowth of the wisdom of ages and the longhand letters contain every practical principle available for a script shorthand alphabet. Grafoni possesses the flowing slope of longhand and its consonant letters are derived from the small e, c, i, s and n of longhand.

BENEFITS OF GRAFONI

Grafoni combines the advantages of phonetic writing with the utmost brevity and rapidity.

The general adoption of Grafoni will confer the many and great benefits of brief, rapid, phonetic shorthand writing on every man, woman and child who reads, writes or speaks the English Language. Grafoni is a perfect and permanent writing, as opposed to stenography which is imperfect and temporary.

The adoption of Grafoni will save more time, effort and expense than do all the systems of stenography in the world.

SIMPLICITY AND BREVITY

Grafoni can be acquired with very little study and practice and its general use for business correspondence and private memoranda will save a vast amount of time and labor.

No more skill is required to write Grafoni than to write longhand. The writing movements, the direction of the letters and the nature of the joinings in Grafoni are the same as those in longhand.

LEGIBILITY AND BEAUTY

Grafoni is the most legible shorthand in the world. Not only are the letters very distinct one from another, but the possibility of serious mistakes in reading is greatly reduced by similar sounds being represented by similar letters. A slight fault in writing does not lead to an error in reading.

Grafoni may be scribbled just as recklessly as longhand without destroying its legibility.

The letters of the Grafoni Alfabet are beautiful to the eye and natural to the hand.

Grafoni is easy to learn, easy to write and easy to read.

Permanent legibility and accurate phonetic representation are the things of primary importance in Grafoni—speed is really a secondary consideration.

UTILITY OF GRAFONI

Grafoni possesses a high educational and scientific, as well as economic value.

Grafoni provides a standard phonetic alfabet for educational purposes.

Grafoni is a simple, easy and accurate means of recording and presenting the pronunciation of English words in dictionaries and textbooks, and of teaching children and all who speak or desire to speak the language, the exact number, nature, relation and combination of English sounds.

The universal adoption of Grafoni will remove the present irregular, unphonetic spelling of the English Language, will save two-thirds of the time now spent in writing longhand and will render the acquisition of spelling and pronunciation, easy and delightful.

Grafoni is a great time and labor saving means to an all important end and as such, it makes an appeal for universal recognition and adoption.

IVEN HITLOFI.

Explanation of Technical Terms

GRAFONI: A reversed and abbreviated form of the word "phonography," spelled phonetically and pronounced with the accent on the first syllable. The word "Grafoni" is a combination of the Greek roots **grapho** (write) and **phone** (sound), and it means "Record Sound" or "Write Phonetically."

ALFABET: A phonetic spelling of the word "alphabet" adopted to specifically designate the "Grafoni Alfabet" as distinguished from the Roman or any other alphabet.

PHONETIC: Relating to or representing speech-sounds, especially of the English Language.

SPEECH-SOUND: A distinct tone or noise made by the human voice and recognized as an element of spoken language.

VOWEL-SOUND: An audible tone recognized as one of the nine pure vowels in English speech, distinguished from a vowel-letter.

VOWEL-LETTER: An alphabetic character, sign or mark used to represent a vowel-sound.

SEMI-VOWEL: A speech-sound possessing the characteristics of both a vowel and consonant.

CONSONANT-SOUND: A speech-sound composed of noise or noise combined with tone.

CONSONANT-LETTER: A visible form or mark used to represent a consonant-sound.

GRAFONI ALFABET

Copyright 1912 by Iven Hitlofi

VOWELS

 i as in **lid**

e as in **led**

a as in **lad**

 oo as in **look**

 u as in **luck**

 o as in **lock**

 oo as in **loon**

 o as in **lone**

aw as in **lawn**

LINGUALS

r as in **roar**

l as in **lull**

NASALS

m as in **mum**

n as in **nun**

 ng as in **sing**

CONSONANTS

 k as in **kick**

g as in **gig**

h as in **he**

 h as in **a*h*a**

 t as in **tot**

d as in **did**

th as in **thin**

 dh as in **then**

p as in **pop**

 b as in **bib**

f as in **fife**

 v as in **vivid**

s as in **siss**

z as in **zeal**

 sh as in **she**

zh as in **azure**

GRAFONI

First Lesson

ALFABET

The Grafoni Alfabet shown on the preceding page is the foundation of this system of scientific phonetic writing and printing. All the essential principles of Grafoni are incorporated in the Alfabet, but they must be explained in detail before they can be rightly understood and applied.

The theory of Grafoni is a science embracing phonology and geometry. The practice of Grafoni is an art including penmanship and typography. Theory must precede practice, as thought precedes action.

The primary principles of phonetic writing, the structure of the Alfabet, and the formation, relation, length and direction of the Grafoni letters are explained in this first lesson.

Phonetic Writing

WORDS

Spoken words are audible symbols of ideas.

Written words are visible records of spoken words.

Spoken words are composed of sounds.

Written words are composed of letters.

The letters of written words represent the sounds of spoken words in Grafoni.

SOUNDS

Sounds are tones and noises produced by the organs of speech.

There are thirty elementary sounds in the English Language.

Every oral English word is composed of one or more of these thirty speech-sounds.

LETTERS

The letters of the Grafoni Alfabet are forms or marks used to represent English speech-sounds.

There are thirty, simple, facile letters in the Grafoni Alfabet.

Each of these thirty letters represents one English speech-sound.

The fourteen letters in the left-half of the Grafoni Alfabet represent nine vowels and five semi-vowels. The sixteen letters in the right-half of the Alfabet represent consonants.

VOWELS

Vowels are tones with little or no noise.

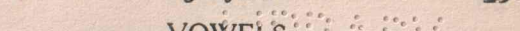
There are nine pure vowels in the English Language.

These nine pure vowels are closely related in groups of three, and are represented by horizontal letters written forward from left to right.

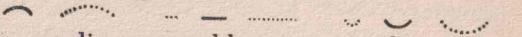
There are three groups of vowel-letters corresponding to and representing the three groups of vowel-sounds.

The letters of each group are distinguished one from another by a difference in length.

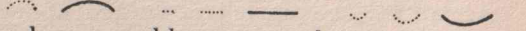
VOWELS



The short vowel-letters are about one-sixteenth of an inch in length.



The medium vowel-letters are about one-eighth of an inch in length.



The long vowel-letters are about one-quarter of an inch in length.

SEMI-VOWELS

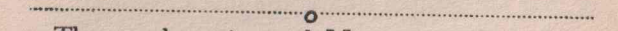
Semi-vowels are speech-sounds which partake of the nature of both vowels and consonants.

There are five semi-vowels in English speech, namely, **R L M N NG**.

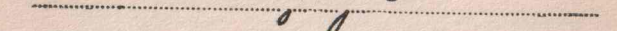
The two lingual semi-vowels **R** and **L** are represented by oblique loops **turned to the left ABOVE** the line of writing.

The **R**-loop is about one-sixteenth of an inch in length.

The **L**-loop is about one-eighth of an inch in length.



The nasal semi-vowel **M** is represented by a small circle **turned to the right**.



The nasal semi-vowels **N** and **NG** are represented by oblique loops **turned to the right BELOW** the line of writing.

The **N**-loop is about one-sixteenth of an inch in length.

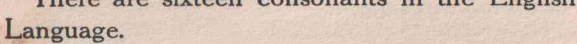
The **NG**-loop is about one-eighth of an inch in length.

CONSONANTS

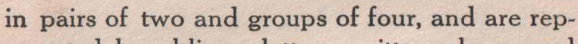
Consonants are noises with little or no tone.

There are sixteen consonants in the English Language.

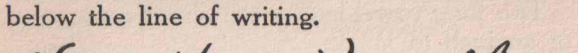
These sixteen consonants are closely related in pairs of two and groups of four, and are represented by oblique letters written above and below the line of writing.



There are four groups and eight pairs of consonant-letters corresponding to and representing the four groups and eight pairs of consonant-sounds found in the English Language.

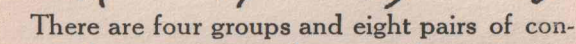


The first two consonant-letters in each group of four are written **above** the line of writing.

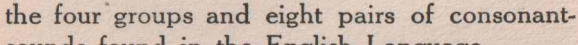


The second two consonant-letters in each group of four are written **below** the line of writing.

The letters of each pair are distinguished one from the other by a difference in relative length.



The short consonant-letters are about one-sixteenth of an inch in length.



The long consonant-letters are about one-eighth of an inch in length.

STRUCTURE of ALFABET

All elements of form are employed in the Grafoni Alfabet. It is generally considered that there are four elements of form in Nature — the dot, straight line, right curve and left curve. But for convenience in classification, it is best to recognize seven elements of form in the Grafoni Alfabet. These seven form elements are; the Dot, Circle, Loop, Straight Line, Right Curve, Left Curve and Hook. The dot is not used as a letter in the Grafoni Alfabet, because it is not needed. There is only one circle. The other five form elements are modified, and distinguished by a difference in length, direction and position.

The vowel-letters are arranged in three groups of three letters each. The letters of the first group are right curves; the second group, straight lines; the third group, left curves, all written horizontally forward and having three different lengths. M is represented by a circle, and the other semi-vowels by oblique loops of two lengths. The consonant-letters are in four groups of four letters each. The letters of the first group are right curves; the second group, straight lines; the third group, left curves; and the fourth group, hooks, all written obliquely upward or downward, of two lengths.

The letters of the Grafoni Alfabet, considered as forms, are arranged in a certain scientific order according to the laws of beauty and harmony. The straight lines are placed between the curves, the circle between the loops, and the short letters precede the long ones. The form, length, direction, position and order of the letters indicates the phonetic relation of English speech-sounds.

Second Lesson

MEMORIZE the ALFABET

Concentrated, interested attention is the art of memory. In order to remember anything, you must be interested in it and you must concentrate your attention on it.

Other aids to memory are; good health, freedom from fatigue, accurate observation, thorough comprehension, and the classification of thoughts and things into related groups.

The Law of Association governs the memory to a great extent. The mind receives, retains and reproduces ideas in related pairs or groups. This makes the Grafoni Alfabet extremely easy to remember. The forms and sounds of the Grafoni letters are related in pairs of two or groups of three and four. It is impossible to forget the Grafoni Alfabet when the relations of the letters are thoroughly understood.

The letters of the Grafoni Alfabet are not associated arbitrarily or artificially as objects are in systems of mnemonics. The Grafoni Alfabet is based on the laws of Nature and the relations between the forms and sounds of the letters are natural and eternal.

The Grafoni letters are classified and associated by form as well as by sound. The form represents the sound, and the sound corresponds to the symbolic form, length, direction, position and order of each letter.

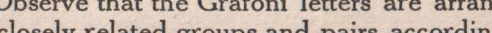
MEMORIZE the ALFABET

Memorize the Grafoni Alfabet! Memorize the sound, form, length and direction of each letter. Memorize the letters in groups and pairs, and in standard alphabetic order as a related whole.

The shorthand letters of the Grafoni Alfabet represent the sounds expressed by the **bold Roman letters** in each key-word following a Grafoni letter. The base of the Roman letters in the key-words is regarded as the line of writing and every Grafoni letter begins and ends at that line.

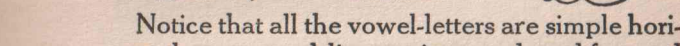
Observe that the Grafoni letters are arranged in closely related groups and pairs according to their likeness of form and similarity of sound. When this natural and harmonious relationship of the letters is comprehended, the Alfabet will be quickly and easily memorized.

Memorize the nine vowel-letters in three groups of three closely related letters, as divided below.



Notice that all the vowel-letters are simple horizontal curves and lines written and read forward from left to right. The letters of each group are similar in form, but they are differentiated as short, medium and long letters by a distinct difference in relative length.

Memorize the semi-vowel and consonant-letters in related pairs and groups, as illustrated below.

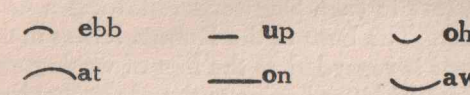


Similar sounds are represented by similar forms grouped together. **R** and **L** are similar in sound and form. **M, N, NG** are closely related, and all the consonants are naturally paired and grouped.

NAME the LETTERS

The Grafoni letters are given names to aid the mind in remembering them and also to facilitate the oral phonetic spelling of words.

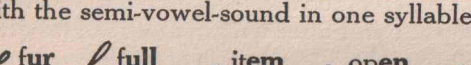
The nine vowel-letters are named by distinctly uttering the simple sound which each represents.



Name each vowel-letter by pronouncing the sound represented by the **bold type** in the key-word following each Grafoni letter shown above.

The semi-vowel and consonant-sounds are not strong and self-sufficient like the pure vowels and they cannot be distinctly pronounced without the assistance of a pure vowel-sound.

The five semi-vowel-letters are named by uttering the vowel-sound of **oo** in **look BEFORE** each. This short pure vowel-sound is blended with the semi-vowel-sound in one syllable.



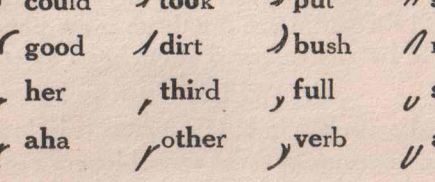
(**Oo** in **oong** is pronounced same as **oo** in **look**.)

Name each semi-vowel-letter by pronouncing the sounds represented by the **bold type** in the key-word following each Grafoni letter above.

Fifteen of the sixteen consonant-sounds (*h* as in a*h*a excepted) are named by uttering the vowel-sound of **oo** as in **look AFTER** each consonant. The vowel is blended with the consonant in one syllable. The rasp *h* as in a*h*a is named by pronouncing **o** as in lock **BEFORE** it.

NAME the LETTERS

Name each consonant-letter by pronouncing the sounds represented by the **bold type** in the key-word following each Grafoni letter below.



The blended vowel-sound should be whispered after the short surd consonants and vocalized after the long sonant consonants.

The semi-vowel and consonant-sounds should always be pronounced with more stress than the accompanying short vowel-sound (**oo** as in **look**) when naming the Grafoni letters — the specific speech-sound is the important part of the name.

The sound of **h** in **h**e is the regular smooth English aspirate. The harsh rasp *h* in a*h*a is a rough guttural or palatal breathing, rarely heard in English, but quite common in the Scotch, German and some other European languages. The smooth aspirate (**h** in **h**e) is always uttered before a vowel-sound. The rough breathing (*h* in a*h*a) is always uttered after a vowel-sound.

Always associate the name with the form and sound of the letter which it denominates. Remember the name of each Grafoni letter as denoting a visible letter-form and an audible speech-sound. Memorize the name, the form and the sound of every letter.

Third Lesson

DESCRIPTION of LETTERS

A detailed description of the Grafoni letters, in related groups, is given below. The **form, length** and **direction** are the three most important facts to be remembered about each letter.

VOWELS

i in lid **e** in led **a** in lad

The above group of three vowel-letters representing the sounds of **i** in lid, **e** in led, and **a** in lad, are right curves written horizontally forward from left to right. The short letter is about one-sixteenth, the medium letter is about one-eighth, and the long letter is about one-quarter of an inch in length.

oo in look **u** in luck **o** in lock

The above group of three vowel-letters representing the sounds of **oo** in **look**, **u** in luck and **o** in lock, are straight lines written horizontally forward from left to right. The short letter is about one-sixteenth, the medium letter is about one-eighth, and the long letter is about one-quarter of an inch in length.

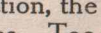
oo in loon **o** in lone **aw** in lawn

The above group of three vowel-letters representing the sounds of **oo** in **loon**, **o** in lone and **aw** in lawn, are left curves written horizontally forward from left to right. The short letter is about one-sixteenth, the medium letter is about one-eighth, and the long letter is about one-quarter of an inch in length.

SEMI-VOWELS

The semi-vowel and consonant-letters are theoretically perpendicular—written in a direction at right angles with that of the vowel-letters—but in practice they are given a moderate slant suited to easy and rapid handwriting. The nearer the up and down strokes approach the vertical direction, the more legible Grafoni writing becomes. Too much slant tends to illegibility. A medial slant of up and down strokes is most conducive to legibility, rapidity and facility. The slant of up-strokes varies from thirty to forty-five degrees from the horizontal direction. The down-strokes of the semi-vowel and consonant-letters have a slant of about sixty degrees, thus /.

Every semi-vowel-letter begins and ends at the line of writing.

 **r** in **roar** **l** in **lull**

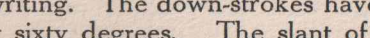
The above pair of lingual semi-vowel-letters representing the sounds of **r** in **roar** and **l** in **lull**, are oblique loops turned to the left, above and resting on the line of writing, one-sixteenth and one-eighth of an inch in length respectively.

m in **mum** **n** in **nun** **ng** in **sing**

The letter **m** in the above group of three nasal semi-vowels, is a small circle turned to the right below and hanging on the line of writing. The pair of letters representing the sounds of **n** in **nun** and **ng** in **sing** are oblique loops turned to the right, below and hanging on the line of writing, one-sixteenth and one-eighth of an inch in length respectively.

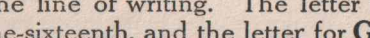
DESCRIPTION of CONSONANTS

All the consonant-letters begin and end at the line of writing. The down-strokes have a slant of about sixty degrees. The slant of the up-strokes varies according to convenience.



The first pair of consonant-letters shown above, representing the sounds of **k** in **kick** and **g** in **gig**, are retraced right curves written above and resting on the line of writing. The letter for **K** is about one-sixteenth, and the letter for **G** is about one-eighth of an inch in length.

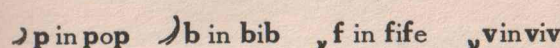
The second pair of consonant-letters shown above, representing the sounds of **h** in **he** and *h* in a*h*a, are retraced right curves written below and hanging on the line of writing. The letter for **H** is about one-sixteenth, and the letter for *H* is about one-eighth of an inch in length.



The first pair of consonant-letters shown above, representing the sounds of **t** in **tot** and **d** in **did**, are retraced straight lines written above and resting on the line of writing. The letter for **T** is about one-sixteenth, and the letter for **D** is about one-eighth of an inch in length.

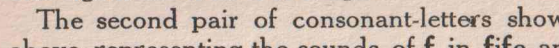
The second pair of consonant-letters shown above, representing the sounds of **th** in **th**in and **dh** in **th**en, are retraced straight lines written below and hanging on the line of writing. The letter for **TH** is about one-sixteenth, and the letter for **DH** is about one-eighth of an inch in length.

DESCRIPTION of CONSONANTS



The first pair of consonant-letters shown above, representing the sounds of **p** in **pop** and **b** in **bib**, are retraced left curves written above and resting on the line of writing. The letter for **P** is about one-sixteenth, and the letter for **B** is about one-eighth of an inch in length.

The second pair of consonant-letters shown above, representing the sounds of **f** in **fife** and **v** in **vivid**, are retraced left curves written below and hanging on the line of writing. The letter for **F** is about one-sixteenth, and the letter for **V** is about one-eighth of an inch in length.



The first pair of consonant-letters shown above, representing the sounds of **s** in **siss** and **z** in **zeal** are narrow hooks written above and resting on the line of writing. The letter for **S** is about one-sixteenth, and the letter for **Z** is about one-eighth of an inch in length.

The second pair of consonant-letters shown above, representing the sounds of **sh** in **she** and **zh** in **azure**, are narrow hooks written below and hanging on the line of writing. The letter for **SH** is about one-sixteenth, and the letter for **ZH** is about one-eighth of an inch in length.

The hooks for **S, Z, SH** and **ZH** should always be made narrow and deep—never wide or shallow. The down-strokes of the hooks are usually straight but may be curved when convenient.

Fourth Lesson

PRACTICE WRITING

Practice writing the letters of the Grafoni Alfabet until you can write them quickly, easily and accurately. Use fine steel pens, good black ink and smooth ruled paper of good quality. Assume an easy, healthful position and write with a natural combination movement, using the fingers freely in unison with the arm.

Write the letters of the Grafoni Alfabet again and again, hundreds and thousands of times, individually and combined in groups, until their execution becomes an unconscious habit. Your skill and speed in writing Grafoni will depend on the amount of time and thought given to practice.

Always be careful to give the letters their correct relative length. The right proportion and direction of the letters is as essential to legibility as is the proper form.

Although Grafoni is perfectly legible when written on plain unruled paper, ruled paper should always be used when it can be procured. Grafoni can be most easily written and accurately read on ruled paper.

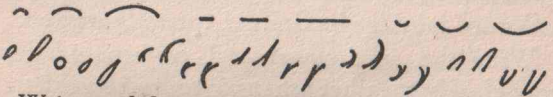
When writing the Grafoni letters, silently or audibly repeat the sounds which they represent. Think of the letters as sound-symbols!

PENMANSHIP

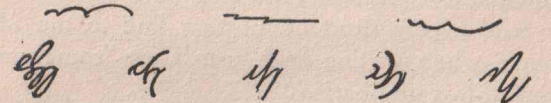
Repetition is the source of skill and speed in writing. Tracing the same letter-form many times results in accuracy and rapidity of execution.

Thoughtful practice of the exercises shown below will give the writer a clear comprehension of the Grafoni letters and a good control of the hand in writing them.

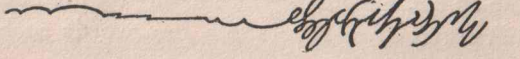
Be careful to give each letter its correct form, length, direction and slant. One-sixteenth of an inch is the standard unit of length. The main slant of the consonant-letters is sixty degrees.



Write each letter separately many times. Begin with the short, horizontal right curve ⌒ and fill several lines with it. Then write the next letter ⌒, then ⌒ and so on, filling several lines with each of the thirty Grafoni shorthand letters.



After acquiring some skill in writing the letters singly, try writing them in groups as illustrated above. Write each group hundreds of times.



The complete script alfabet, with all the letters joined and written without a pen-lift, may be attempted next. This exercise requires considerable skill and a free movement of the hand.

RULES for WRITING

Learn and apply the following rules for writing.

Join the letters directly, beginning each letter where the preceding one ends, when writing a word in Grafoni. Do not lift the pen while writing a word—connect every letter.

Begin or end every letter at the line of writing.

Join the letters smoothly and compactly without any unnecessary angles or flourishes.

Make every letter-junction a flowing curve or an acute angle—there are no obtuse angles or awkward joinings in Grafoni correctly written.

Write the semi-vowel and consonant-letters very closely together when no pure vowel-letter comes between them.

Do not form an angle when joining consonant-letters above the line to consonant-letters below the line, or when joining consonant-letters below the line to consonant-letters above the line.

Add a very short connecting line to the **M**-circle when writing such words as; "somehow, something, emphasis."

Always turn the **M**-circle to the right, below and hanging on the line of writing. Persistent practice will produce the skill required to turn the **M**-circle smoothly and neatly on the back of left curve vowel-letters in a few words such as; "promote, automobile, etc."

The five semi-vowel-letters representing **R, L, M, N, NG.** are very facile and flexible, forming fluent blends with nearly all other letters.

RULES for WRITING

Make your straight lines **straight**, and your curved lines **curved**!

Make short letters **short**, and long letters **long**!

Always write as accurately as you can, consistent with rapidity and facility, but do not strive for absolute artistic perfection of form, slant and proportion unless you intend to become a penman or teacher. The unprofessional writer should rather work for freedom and speed with that degree of perfection essential to easy legibility. If Grafoni is written lightly, freely and fearlessly, with reasonable regard for accuracy, the writer will secure the most gratifying results. The Grafoni letters are so simple, distinct and strong that they may be greatly distorted under stress of speed without losing their legibility.

Do not confound letters and sounds. Remember that the spoken word is the real word—the written word is only a record of it. The Roman letters have no definite phonetic value. They are conventional hieroglyphs and arbitrary ideograms. Any Roman vowel-letter may represent any English vowel-sound. The Grafoni letters are scientific phonograms, visible signs representing audible speech-sounds.

Write phonetically! Disregard the present, conventional, unphonetic spelling of the English language. Analyze words into their elementary speech-sounds. Record only the distinct sounds of spoken words in their oral order.

Fifth Lesson

VOWEL COMBINATIONS

A vowel combination is a close coalescence of two or three vowel-sounds in a single syllable.

All vowel combinations in the English language are formed by a union of Y or W with a pure vowel-sound in one syllable.

Y and W are not distinct typical sounds—they are merely modifications of the two pure vowels **i** in lid and **oo** in loon respectively. Y is a compressed form of **i** in lid. W is a compressed form of **oo** in loon. Y and W are often called semi-vowels because they are composed of both tone and noise, and they fulfill the functions of both vowels and consonants. But we shall call them vanish-vowels because that name describes their nature most accurately.

There is only one pure vowel in an English syllable. Two pure vowels never combine in English. A pure vowel is always preceded or followed by Y or W, or some other semi-vowel or consonant. When we speak of a vowel combination, we mean a union of a pure vowel-sound with Y or W in the same syllable. Y or W is always the initial or final element in every English vowel combination.

There are two kinds of English vowel combinations called diphthongs and triphthongs.

DIPHTHONGS and TRIPHTHONGS

A diphthong is a combination of one Y or one W with one pure vowel-sound in a syllable. The Y or W may either precede or follow the pure vowel-sound.

A triphthong is a combination of one pure vowel-sound with a Y and W, or two Y's, or two W's in the same syllable. The pure vowel is always between the two vanish-vowels.

All English vowel combinations are either diphthongs or triphthongs composed of one pure vowel blended with one or two vanish-vowels.

There are about twenty-five diphthongs and ten triphthongs in common use in English, but many more are possible.

Eighteen of the diphthongs are in graded groups of three. Six diphthongs and ten triphthongs are in similar or converse pairs. The diphthong **oi** as in **oil** has its converse counterpart in a rare and unrecognized diphthong composed of **a** as in **lad** followed by W.

Representation of Y and W

Y and W are only variations of the pure vowel-sounds of **i** in **lid** and **oo** in **loon** respectively, and they are represented by slight modifications of the letters representing these two typical sounds.

Y W

The little joined dot on the short right curve shown above, representing Y, is turned to the right inside the curve at the end of the letter.

The little joined dot on the short left curve shown above, representing W, is turned to the left inside the curve at the end of the letter.

Representation of Vowel Combinations

The joined dot is always omitted from Y and W in practical writing, except in the two initial combinations Yi' and Woo' which are very rare. In the vowel combinations presented on the following page, Y and W are always represented by the simple, short curves, excepting the two diphthongs above mentioned.

The joined Y-dot should be written after the diphthongs EE, A, I, OI whenever they are followed by the suffix "ing" in the same word.

Otherwise, always represent Y by the simple curve ⌒, and W by the simple curve ⌣.

Explanation of Vowel Combinations

Diphthongs beginning with Y or W commence with a close vanish-vowel and end with an open pure vowel thus < . Diphthongs terminating in Y or W begin open and end close, thus > . Triphthongs are swells, thus <> .

All the names of the Roman vowel-letters (A, E, I, O, U) are diphthongs. I and OI are diphthongs ending in Y. OW and U are diphthongs ending in W.

The first nine diphthongs on the following page are composed of Y preceding each of the nine pure vowels in alphabetic order. The second nine diphthongs are composed of W preceding the nine pure vowels. The first four diphthongs in the right-hand column end in Y, and the last three end in W.

Y and W are in equal proportion in the ten triphthongs. The central sound is always a pure vowel. The initial and final sound is a Y or W.

VOWEL COMBINATIONS

The Grafoni outlines below represent the sounds expressed by the **bold letters** in the key-word following each outline. Memorize and practice writing the vowel combinations.

yill

yes

yak

yearn

 young

yard

you

yoke

yawn

win

wet

wax

wood

won

wan

 woof

wove

wall

see

say

 sigh

toy

how

 too

low

ye

yea

we

way

 woo

 woe

 yew

 yeoman

 yowl

 wine

Sixth Lesson

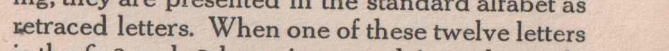
CONSONANTAL COMBINATIONS

The Grafoni consonant-letters representing the twelve sounds, K G H *H* T D TH DH P B F V, are really simple lines and curves, but in order to make them begin and end at the line of writing, they are presented in the standard alfabet as retraced letters. When one of these twelve letters is the first or last letter in a word, it can be made to begin or end at the line of writing without retracing, by the application of the "non-retracing rules." The outlines of half the words in our language are made briefer by applying these rules.

NON-RETRACING RULES

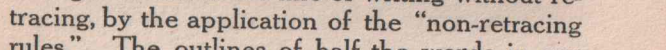
1. At the **beginning** of words, represent by simple strokes struck **downward** above the line, at a slant of sixty degrees, the six consonant-letters

K G T D P B



2. At the **end** of words, represent by simple strokes struck **upward** above the line, at a slant of forty-five degrees, the six consonant-letters

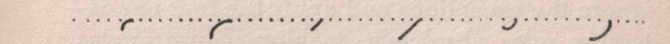
K G T D P B



NON-RETRACING RULES

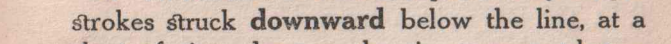
3. At the **beginning** of words, represent by simple strokes struck **upward** below the line at a slant of forty-five degrees, the six consonant-letters

H *H* TH DH F V



4. At the **end** of words, represent by simple strokes struck **downward** below the line, at a slant of sixty degrees, the six consonant-letters

H *H* TH DH F V



EXCEPTIONS

There are two exceptions to Rule No. 2.

Retrace (write in full) T and D after the left curve and straight line vowel-letters, thus

Retrace (write in full) K and G after the left curve vowel-letters, thus

There are two exceptions to Rule No. 3.

Retrace (write in full) TH and DH before the right curve and straight line vowel-letters, thus

Retrace (write in full) F and V before the right curve vowel-letters, thus

EXPLANATION of EXCEPTIONS

The exceptions to the non-retracing rules, on the preceding page, are necessary to avoid some indistinct junctions and obtuse angles which would otherwise occur. Very skilful writers may ignore the exceptions and apply the four non-retracing rules absolutely, making obtuse angles between the three straight line vowel-letters and T, D, TH, DH written upward.

The twelve consonant-letters K G H *H* T D TH DH P B F V are always retraced (written in full) in the body of words.

When applying the non-retracing rules, be careful to make the letters with correct form and proportionate length, and write them with the proper slant in the right direction.

COMPOUND CONSONANTS

A close union of two consonants in one syllable is called a compound consonant.

There are four common compound consonants in the English language, as explained below.

X as in **ax** is a compound consonant composed of K combined with S.

X as in **exist** is a compound consonant composed of G combined with Z.

CH as in **church** is a compound consonant composed of T combined with SH.

J as in **judge** is a compound consonant composed of D combined with ZH.

Memorize and practice all the common consonantal combinations on the following page.

CONSONANTAL COMBINATIONS

 ks (x)

 gz (x)

 tsh (ch)

 dzh (j)

 kw (qu)

 kr (cr)

 kl (cl)

 gr

 gl

 tr

 dr

 thr

 pr

 pl

 br

 bl

fr

fl

sr

sl

sm

sn

sk (sc)

st

sp

skr (scr)

 str

spr

spl

 sf (sph)

ksh (cti)

 shr

rk

rg

rs

rz

mp

mb

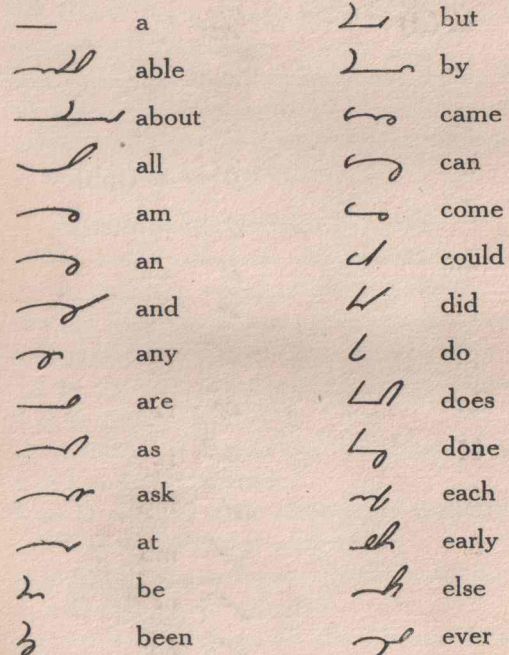
nt

nd

Seventh Lesson

COMMON WORDS

The following list of words includes most of those used in ordinary speech and writing. They should be carefully studied, thoroughly memorized and diligently practiced.

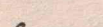


COMMON WORDS

for

form

from

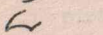

full

gave

get

give

go


gone

good

got

had

has

have

he

hear, here

her

him

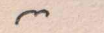
his

how

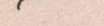
I, eye

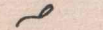
if

in

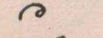

is

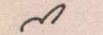
it


judge


just

keep


kind


knew, new

know, no

let

look

made

make

many

may

me

might

more

COMMON WORDS

much

 must

 my

near

never

not

now

of

on

or

our, hour

out

put

quick

quite

right, write

say

see

shall

she

should

sir

so

some, sum

soon

state

still

strong

such

take

tell

term

than

thank

that

the

their, there

them

then

these

COMMON WORDS

they

thing

think

thorough

those

though

thought

through

till

time

to

too, two

unless

us

use

use

very

want

way

we

well

went

were

what

when

where

which

while

who

whole

whom

why

will

with

world

would

yes

yet

you

your

Eighth Lesson

COMMON SYLLABLES

Nearly all long English words contain one or more of the syllables presented in this lesson.

The vowel-sound of **oo** in **look** (-) precedes **R, L, M** and **N** in a great many unaccented syllables in the body and at the end of words. The five Roman vowel-letters represent - before **R** in the terminal syllables "ar, er, ir, or, ur." The vowel-sound - precedes **L** in the syllables "cle, gle, tle, dle, ple, ble;" **M** in the syllables "em, om," and **N** in the syllables "en, on" at the end of words.

The Roman letter "a" has the sound of **u** in **luck** when it forms a syllable at the end of words and also in the suffixes "al, ant, ance, able."

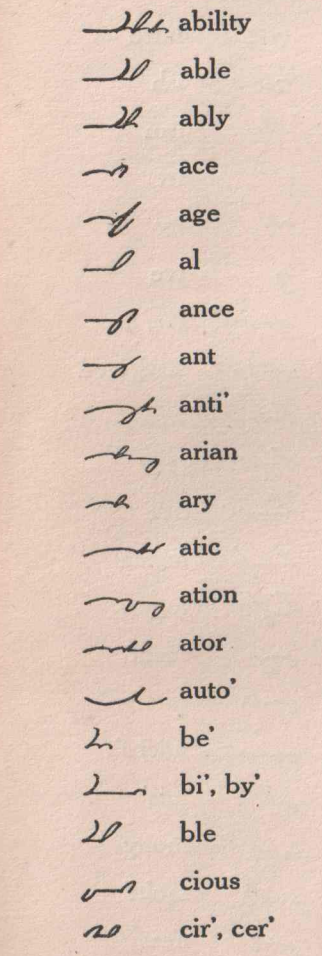
The letter "o" has the sound of **u** in **luck** in the suffixes "son, sion, tion."

The two letters "ed" often represent the single sound of **T** or **D** at the end of words.

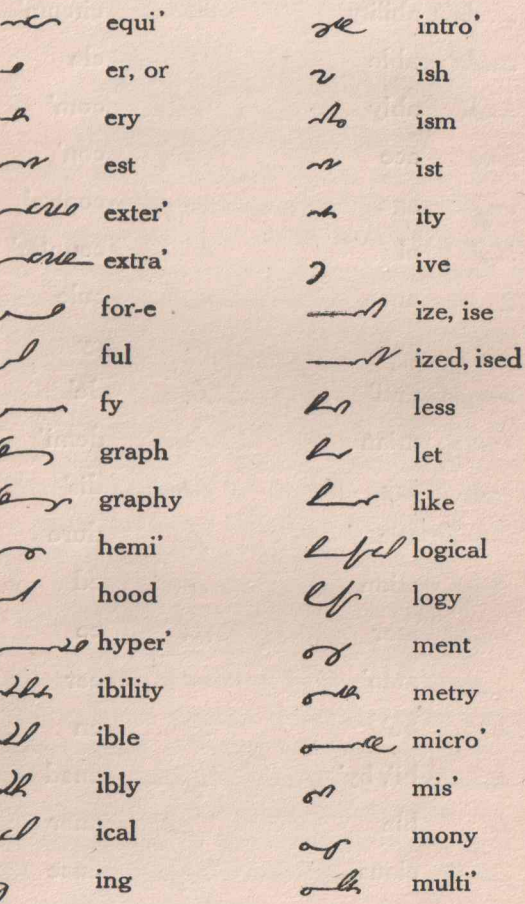
Although the Roman letters have no certain phonetic value, a large number of common syllables are generally written with the forms presented on the following three pages.

A syllable with an apostrophe (') after it, is a prefix. All other syllables are either affixes, or both prefixes and affixes.

COMMON SYLLABLES



COMMON SYLLABLES



COMMON SYLLABLES

non'

 octa'

 oid

 ology

ory

 ose

 osity

ous

para'

pathy

per', pur'

ple

poly'

post'

pre'

pro'

re'

ress

ry

semi'

ser', sur'

ship

 some

ster

sub'

super'

tion, sion

 trans'

tude

 ture

ty

ule

ultra'

un'

ure

 vice'

 ward

wise

 with'

 y

Ninth Lesson

EQUIVALENT ROMAN LETTERS

Roman letters have no definite phonetic value and the conventional spelling of the English language represents every speech-sound by many different letters and combinations of letters.

The nine elementary vowel-sounds are not only represented by various letters in the few following words—they are thus represented throughout the whole vocabulary of the English language.

Diphthongs and triphthongs are also represented in many different ways, but only the single vowel equivalents are shown in this lesson.

The different spellings used to represent the same sound are presented below for the purpose of helping the writer to analyze words into their true phonetic elements.

VOWEL EQUIVALENTS

The vowel-sound of **i** in lid is variously represented in the words: **in**, **been**, **busy**, **pretty**, **sieve**, **women**, **build**, **myth**, **guinea**, for**feit**, bar**ley**.

The vowel-sound of **e** in led is variously represented in the words: **end**, **any**, **fair**, **bear**, **heir**, **says**, **prayer**, **leo**pard, **phl**egm, **friend**, **guess**.

The vowel-sound of **a** in lad is variously represented in the words: **an**, **plaid**, **drachm**.

VOWEL EQUIVALENTS

The vowel-sound of **oo** in **look** is variously represented in the words: **wood, could, pull, wolf, cedar, err, heard, bird, journey, myrrh, conquer.**

The vowel-sound of **u** in **luck** is variously represented in the words: **up, son, does, blood, touch, ocean, surgeon, fashion.**

The vowel-sound of **o** in **lock** is variously represented in the words: **ah, arm, calm, comma, honest, yacht, heart, guard, knowledge, sergeant.**

The vowel-sound of **oo** in **loon** is variously represented in the words: **ooze, lose, shoe, two, soup, wooed, rude, brew, fruit, true, through.**

The vowel-sound of **o** in **lone** is variously represented in the words: **oh, old, sew, beau, foe, yeoman, depot, brooch, coach, owe, soul, snow, though, ghost, folk, bordeaux.**

The vowel-sound of **aw** in **lawn** is variously, represented in the words: **awe, awl, all, or, talk, haul, broad, caught, bought.**

CONSONANT EQUIVALENTS

Some irregularly represented consonants are:

F in **fee, fife, off, laugh, phase, often.**

M in **me, slammed, lamb, came, hymn.**

N in **no, know, gnaw, inn, hone, mnemonic.**

R in **roar, ore, err, write, corps, myrrh.**

S in **see, cent, peace, psalm, scene, pass, base, sword, glisten, schism.**

SH in **she, sure, ocean, nation, machine, issue, social, conscious, nauseous, pension, passion.**

Z in **zone, his, suffice, Xerxes, czar, discern, raise, haze, scissors.**

ZH in **azure, treasure, vision, scission, rouge.**

Tenth Lesson

PHONETIC LAWS

Only a few of the most important phonetic laws are presented in this lesson to give the writer a knowledge of the natural relation and succession of speech-sounds in English words. Certain speech-sounds combine with or succeed each other easily and frequently in a definite order while other sounds rarely or never unite. It is upon these tendencies and limitations of nature that all phonetic laws are based.

Two pure vowels or two speech-sounds of the same kind never combine in the same or succeeding syllables in English.

Any attempt to pronounce two pure vowels in close succession will always produce the "glottal stop" between them. This can be verified by pronouncing the indefinite article "a" (**u** in **luck**) before any word beginning with a pure vowel.

There is and can be only one pure vowel in an English syllable. A syllable cannot contain more than one pure vowel and a syllable cannot be formed without one pure vowel.

The diphthong **u** as in **use** never follows **R** in the same syllable.

PHONETIC LAWS

The two diphthongs **ee** (see) and **ay** (say) never precede **R** in the same syllable—they are replaced by **i** in lid and **e** in led respectively.

H often begins a syllable before a vowel, but it never closes one.

The nasal **NG** never begins a word or syllable and never associates with any other consonants except **K** and **G**.

Any vowel or semi-vowel following a surd consonant becomes partially devocalized, but surd or whispered vowels or semi-vowels are not recognized in the English language.

The nasal **M** is closely related to **P B**, **N** to **T D**, and **NG** to **K G**. **P** and **B** follow **M**, **T** and **D** follow **N**, and **K** and **G** follow **NG** in a great many words, but **P B T D K G** never precede **M**, **N**, or **NG** without a vowel-sound intervening.

INTERPHONES

An interphone is a speech-sound which naturally and inevitably comes between two other sounds in the same syllable.

K is an interphone between **NG** and **T**, **NG** and **TH**, **NG** and **S**, **NG** and **SH**.

T is an interphone between **N** and **TH**, **N** and **S**, **N** and **SH**.

P is an interphone between **M** and **T**, **M** and **S**, **M** and **SH**.

There are other interphones which are so indistinct that they are not recognized or recorded such as **T** between **L** and **S**, **G** between **NG** and **Z**, and **B** between **M** and **Z**.

Eleventh Lesson

GENERAL PRINCIPLES

Several subjects relating to important details such as pronunciation, punctuation, accent, etc., are included in this lesson.

PRONUNCIATION

A knowledge of correct pronunciation is necessary when writing Grafoni, and a pronouncing dictionary should be referred to in all cases of doubt. The method of indicating the sounds of Roman vowel-letters in all existing dictionaries is ambiguous and confusing, but pronunciation is practically uniform throughout America, and accurate observation and analysis of actual speech will greatly aid the writer.

Only the formal, standard pronunciation of words is recorded in Grafoni. Variant conversational pronunciation is not recognized.

PUNCTUATION

The system of punctuation used in Grafoni is the same as that used in longhand, with the exception that hyphens and dashes are double lines in Grafoni, thus = .

The Arabic numerals and Roman letters may be written in with Grafoni without any danger of confusion—they are entirely distinct.

ACCENT

The accent always falls on the one pure vowel in an English syllable. The primary accent is indicated by a short tick ' placed over the center of the accented vowel-letter. The secondary accent is indicated by a light dot · placed over the center of the vowel-letter.

A, THE, TO.

The indefinite article "A" is always pronounced like **u** in **luck**.

The definite article "THE" has two pronunciations. It is pronounced **thi** (**i** in **lid**) before words beginning with a vowel, and **the** (**e** in **led**) before words beginning with a consonant.

The preposition "TO" has two pronunciations. It is pronounced **too** (**oo** in **loon**) before words beginning with a vowel, and **too** (**oo** in **look**) before words beginning with a consonant.

READING

Anyone who understands the forms and sounds of the Grafoni letters, can read anything written or printed in Grafoni, but facility in reading is obtained only by practice.

EXERCISES

All the word-building principles of Grafoni have been presented on preceding pages and the practical application of them is left to the writer. Every word and sentence spoken or written in the English language may be used as a writing and reading exercise in Grafoni. At first, only simple prose and poetry composed of short, familiar words should be written. Constant study and practice will produce the knowledge and skill required to write long words.

Twelfth Lesson

GRAFONI TYPE

The Grafoni letters are designed for use as printing types. Every letter begins and ends at one horizontal line. The letters of an alphabet must all connect at the same level in order to be successfully used as movable printing types.

The script and type forms of the Grafoni letters are similar. The only difference between the script and type letters is in the consonant-letters. The script consonant-letters are usually given a forward slant adapted to easy and rapid hand-writing. The type consonant-letters are always perpendicular.

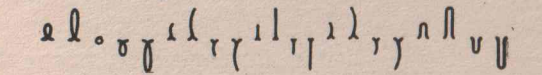
There are no capital letters in Grafoni. The one Alfabet of thirty letters serves every purpose. Capital letters are superfluous ornaments which are neither necessary nor desirable in a practical phonetic shorthand alphabet.

The Grafoni types, like the script letters, are distinguished primarily by form and secondarily by relative length, direction and position. Little points are sometimes attached to the long Grafoni type letters to show their relative length and sound value. The short letters are never pointed—only the long ones. See the following page.

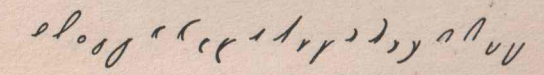
GRAFONI TYPE

The type vowel-letters are identically the same as the script vowel-letters. There is a slight difference in form and direction between the type and script consonant-letters.

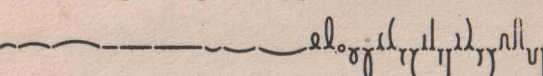
Type Consonant-Letters



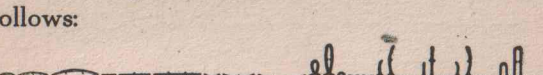
Script Consonant-Letters



The complete "plain" type alfabet is as follows:



The complete "pointed" type alfabet is as follows:



Pointed types are not used in regular printing, but all the long letters are pointed when recording pronunciation in dictionaries and text-books.

Only one style of Grafoni type is presented in this lesson, but the forms of the Grafoni letters are so distinct that they are susceptible of great variation and by modifying the form, length, direction, curvature, thickness and finish of the letters, an almost infinite number of different styles of Grafoni type can be produced.

SCRIPT

TYPE